

# Pramesti Ulangun

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## Discovery in The *Pramesti Ulangun* Dance : Evaluation of a Process of Creation of New Balinese Dance

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### ABSTRACT

The purpose of this research is to prove that the *Pramesti Ulangun* performance is a new dance in Bali. *Pramesti Ulangun* is performed using traditional Balinese dance standards, which was developed from *kakawin Niti Sastra*. Even though it uses traditional Balinese standards and stories originating from ancient literature, the *Pramesti Ulangun* is a new Balinese dance. The problems are : 1) How is the process of creating the *Pramesti Ulangun* dance?; 2) What is the form of discovery in the *Pramesti Ulangun* dance?; 3) What are the advantages of discovery in the *Pramesti Ulangun* dance?. This research problem has been solved in applied research using qualitative methods. All primary data were collected through observation and interviews. The data set is strengthened by the data obtained from the literature study. All data were analyzed qualitatively. The results : 1) the *Pramesti Ulangun* was created starting from an exploration of the story in the *kakawin Niti Sastra*. The next stage was experimentation based on the choreographer's understanding of the characteristics of the God character from *kakawin Niti Sastra*. This dance choreography was then formed and tested. After that, the final form of the *Pramesti Ulangun* choreography was tested by involving dancers, musicians, and the audience.; 2) Discovery in the *Pramesti Ulangun* dance can be seen from the combination of costumes, make-up, choreography, music, story, and various movements; 3) The advantage of discovery in the *Pramesti Ulangun* dance is the formation of movements and the meaning of the tale message.

**Keywords :** *Discovery, Creation Process, Pramesti Ulangun Dance, Balinese Dance.*

### INTRODUCTION

Bali, an island renowned for its distinctive culture, has emerged as a prominent tourist destination (Pradana & Parwati, 2017; Pradana & Arcana, 2020). Bali is a highly sought-after cultural tourism destination, attracting a significant number of both international and domestic travellers. Nevertheless, the surge in visitor arrivals to Bali cannot solely be attributed to vacation tourism. However, this phenomenon might also be attributed to the frequent hosting of international

events in Bali.

The growth and expansion of tourism in Bali is observed to persist due to the comprehensive support from various potential factors, which are consistently maximised by the local community (Pradana & Arcana, 2023; Pradana, 2021; Pradana, 2023a). Bali remains a prominent global tourist destination due to its captivating beaches, pristine natural surroundings, and the ongoing exploration and preservation of its diverse array of unique traditions and customs. Pradana (2019) asserts that the tourist potential of a particular location lies in its distinctiveness and captivating scenery. Tourist attractions are cultivated and advanced through the preservation and promotion of diverse cultural traditions and practises within local communities. In addition, there has been a notable surge in the advancement of natural tourism, which has been recently restructured to maintain its appeal as a natural tourist destination.

According to Pradana (2022a), the implementation of animo has been found to be associated with a rise in the number of individuals engaging in practise. The significant level of investor interest in allocating funds towards the island of Bali is in alignment with the strategy of diversifying the growth and expansion of the local tourism sector. As a result of this advancement, individuals residing in the vicinity of Bali Island are also afforded the prospect of amassing substantial wealth. Meatball vendors are consistently in high demand in the vicinity of tourist-oriented performing arts establishments as well as hallowed performing arts facilities.

Balinese tourism performers often enliven Bali tourism events. Thus, rituals at temples are often enlivened with sacred performing arts. Apart from that, Balinese cultural activities include entertainment from traditional Balinese

performing arts. Of all the types in Bali, the *Pramesti Ulangun* dance looks different. In fact, the *Pramesti Ulangun* dance uses traditional Balinese dance art standards and stories originating from ancient literature. As a new dance in Bali, the performance of the *Pramesti Ulangun* dance also looks different from various other Balinese dance creations. The problems are focused on : 1) What is the process of creating the *Pramesti Ulangun* dance?; 2) What is the form of discovery in the *Pramesti Ulangun* dance?; 3) What are the advantages of discovery in the *Pramesti Ulangun* dance?.

#### **MATERIAL AND METHODS**

This *Pramesti Ulangun* dance is realized through applied research. Applied research is output-oriented action research in the form of a product (Astuti, 2020). In order to produce the *Pramesti Ulangun* dance, this applied research begins with research using qualitative methods. The qualitative method is a set of techniques for finding, describing, and processing visual data so that it can be accounted for scientifically (Cappello, 2017). All primary data was successfully collected during the motion exploration stage through observation and interviews with informants who understand ancient literature such as *kakawin*. Secondary data was obtained through a literature study about *kakawin Niti sastra* during movement exploration. All data were analyzed qualitatively by using dance creation process theory and reception theory. The results of the data analysis then become the basis for creating choreography and improvising movements. After motion improvisation is considered sufficient, it is continued with the dance choreography trial stage together with dancers, composers, and traditional Balinese *gamelan* musicians until they get a complete form for the *Pramesti Ulangun* dance. This form of *Pramesti*

*Ulangun* dance was then tested by inviting the audience, traditional Balinese gamelan musicians, and dancers to obtain the final form of the *Pramesti Ulangun* dance. To ensure the final form of the *Pramesti Ulangun* dance, an evaluation is carried out, and the results can be realized in the form of scientific articles in addition to new dance creations.

#### **THE PROCESS OF CREATING THE PRAMESTI ULANGUN DANCE**

The process of creating the *Pramesti Ulangun* dance is carried out through several stages, including : the first stage is to search for ideas for works, namely by using field observation techniques, interviews, and literature studies. The second stage is making the design of the work, namely compiling the concept of the performance, the variety of movements, the structure of the show, the concept of fashion make-up, floor patterns, and music accompaniment to the performance of the *Pramesti Ulangun* dance according to the theme of the show. The third stage is to implement the concept of the work and provide supporters of the work with direct training. The fourth stage is the trial of the work, namely by staging the work in front of experts accompanied by a seminar in order to obtain input and refinement. The final stage of the creation process is the determination of the form of the work, which is carried out based on suggestions from both parties, namely the audience and the performing artists.

A new creative work is a discovery, that can be more easily understood by people in the same field. Copyrighted works refer to new breakthroughs made based on the creator's knowledge or experience. Discoveries can take the form of new dance creations. New dance creations can be realized partly because of a major

breakthrough. Discovery is a new prototype that cannot be separated from a major breakthrough (Stepak et al., 2022).

People who think outside the box can produce new findings. In this case, among other things, it takes courage to break down traditions and overhaul rules to find new possibilities in order to novelty or produce something new. Pradana et al. (2016) emphasized that tradition refers to old cultural forms that exist because they relate to ideals in society. Correspondingly, new relationships or linkages have the potential to encourage the birth of new discoveries in society. Some people will try to create new cultural forms after realizing the shortcomings in their cultural traditions. This discovery can also result from a desire to improve the quality of a work based on a feeling of dissatisfaction with the existing conditions of the work (Pradana, 2012). This can result from individuals' awareness of the shortcomings in their lives. This is what encourages the birth of new creations, including new creative works of art.

New creative works of art can be called new cultural discoveries if they become innovative and useful in a series of social behaviors after being adopted and are relevant enough to be passed on to the next generation. A new orientation in performing works of art can be realized because of the opportunities and stimulation of art creation activities (Pradana, 2018). Therefore, it can be understood that new creations will continue to develop because there is appreciation from society for those who succeed in creating new inventions that are beneficial to society, which becomes a motivation to improve their ability to produce new creations such as the *Pramesti Ulangun* dance work, which was created based on local Balinese wisdom.

By adopting local wisdom values in designing the *Pramesti Ulangun* dance work, it has the potential to be beneficial for the Balinese people.

Local wisdom is considered very valuable and has its own benefits in the lives of the people concerned. Local wisdom can be a form of knowledge, belief, understanding, and traditional habits that become a form of community cooperation for ecological and systemic life cycle. Local wisdom is a way of life, philosophical knowledge, and various life strategies that are part of local community (Pradana, 2023). As local wisdom becomes part of the way of life when solving art problems, belief problems, economic problems, organizational problems, health problems, tool problems, work problems, gender problems and communication problems related to their life needs.

Local wisdom can become a characteristic of the identity, personality of character of ethnic cultures amidst the development of national civilization. Awareness of local wisdom also experienced a revitalization amid the development of democracy and various political parties after 1998. Values rooted in a culture are clearly not concrete material objects but tend to be a guide for their behavior in society. Furthermore, local wisdom can be defined as the ability to adapt, organize and foster the influence of nature and other cultures in connection with the motivation for new practices for cultural diversity and the driving force for reforming the civilization of the Indonesian nation (Pradana, 2022).

The culture of a society can be understood as a recursive process that manifests inside the interconnected web of a social system. This observation suggests a shift occurring within the socio-cultural framework of organisational governance in a given society. The observed phenomenon serves as an indication

of societal transformation. In addition to this, local knowledge has the capacity to serve as a valuable resource for guidance and literature, as well as a foundation for overseeing the enhancement and advancement of human resources (Pradana & Ruastiti, 2022). In relation to the creation process of the *Pramesti Ulangun* dance, this dance has undergone a systematic progression in terms of its shape and design. The initial phase involves thorough preparation, encompassing the exploration and use of indigenous knowledge, followed by the empowerment of the performers through a series of stages, which are outlined as follows :

Dance exploration stage. Observing and exploring *kakawin Niti Sastra's* and watching videos of dances based on local Balinese wisdom as <sup>2</sup>reference and comparison material in understanding the movement elements and accompaniment. <sup>2</sup>To complete this assessment process, several references were sought that could support this dance work. After getting the information, the writing and audiovisuals were arranged in the form of a design for the *Pramesti Ulangun* dance.

Dance experimental stage. At this stage, possibilities for movements that have the nuances of subtle male dance movements will be <sup>2</sup>sought. The movement structure of the dance will be adjusted to the accompaniment of the musical accompaniment, namely the *Gamelan Gong Kebyar*. In order to realize this *Pramesti Ulangun* dance, dancers will be <sup>2</sup>selected who have the basis of the smooth male dance, have the ability to convey the character of the smooth male dance and have the same body posture.

Dance formation <sup>2</sup>stage. The formation stage is the final stage in the process of creating a dance. All components are evaluated to suit the purpose of creation.



Apart from the variety of movements, other supporting elements are also evaluated, such as fashion make-up and dance music accompaniment, which is created so that everything matches the theme of the work. At this stage, an overall evaluation is carried out so that <sup>2</sup> the form of the *Pramesti Ulangun* performance is in accordance with the objectives of this creation. As shown in the image below.



Figure 1. The *Pramesti Ulangun* Dance  
(Doc. Manik Suryani, 2023)

#### DISCOVERY IN THE FORM OF THE PRAMESTI ULANGUN DANCE

The *Pramesti Ulangun* dance is presented in the form of a dance with a story. This means that conceptually, the *Pramesti Ulangun* dance presentation displays a performance stage that is in harmony with the storyline. Since the *Pramesti Ulangun* dance began, the dancers who have been on stage have performed various

group dance movements and single dance movements in accordance with the standards of traditional Balinese dance. In addition to the stages in the staging structure, there is novelty in the dance movement variants. The novelty of the range of motions in the *Pramesti Ulangun* dance can be seen in the following section on the story and structure of the performance.

### **First Part**

In the first part, which is called *pepeson*, it begins with the dancer coming out with both hands down, slowly forming a *mudra* by walking slowly forward. Followed by the bodies lying down alternately <sup>24</sup> to the right, to the left, and to the right of the two separate dancers with the position of their hands facing up, <sup>7</sup> the left dancers to the right, the right dancers to the left. <sup>8</sup> The movement is repeated twice. Followed by the right *agem* with the position of the *mudra*'s hand above the head of the *seledet* <sup>right</sup> : right *piles* fall left, left *piles* fall right, *piles* fall left, pushes left, left *agem*, left *sledet*. Cross the leg on the right *ngelo* and the left *ngelo*, turning the left hand to the right. *Ngelo* left, *ngelo* right, *mentang* right hand, turn left; the right dancer falls to the right with his right hand bent; dancers fall left with their left hand bent left. The dancer, who is in the middle of the right hand *agem* is above with the *mudra* finger position, and the right and left dancers rotate inward. This movement is repeated twice. Followed by the right, left, lay down, right *ngeliyes*, stretch right hand, bend left hand, *ukel* both hands cross in front of chest, left *gandang-gandang*, right *agem*, *ulu wangsul*. This movement is done twice : right *ukel*, left kick, left *agem*, have the body fall left, lie down right, kick left, turn right, bend right while jerking, right *piles*, kick right, left hand *agem mentang*, *sledet*, *ileg-ileg*. This movement is repeated in the opposite direction.

### **The Second Part**

*Piles* right leg, left hand straight, bends left hand, wriggles, right *nuut papah* and left, king of lions, pats right and left thigh, right hand straightens to the side, left hand straight up with finger *mudra* position. Proceed with the right hand, take the shawl, turn it to the left, the shawl is released, right *nyalud*, right *bribe*, right *agem*, left hand straight, *ileg-ileg*, left *kipek*, *uleg tayung* left foot, right *ulap-ulap*, *ileg-ileg*, right *nyalug*, *ngelier*, left *seledet*, left sneak, *ngelier*, right *sledet*, *ileg-ileg*, left hand straight, right *ngelies*, left hand straight, three dancers forward, left *ngelies* and right hand straight. Two groups of dancers face to face making a circle : right *ngelies*, falls backwards right kneeling *agem* parallel to the hands below the *ukel* above the head down to the chest *agem* parallel; *ngelo*, while standing slowly, takes the right shawl to circle the dancer in the middle.

### **Third Part**

Three dancers form a *mudra*, alternating left and right side dancers, straight left hands into one line, right *ngelo* and left *nyeregseg*, right *tayung*, right leg, right *agem*, left hand straight, *gelatik nuut papah*, left dancer sitting facing right, right dancer facing left. The dancer stands with his right foot, right *agem*, *gelatik nuut papah*, left *ngeraja singa*, right *gelatik nuut papah*, and right hand position, taking the scarf and turning to the left. Take off the *taung* shawl, right foot, right *agem*, straight left hand, left hand, right hand, parallel *agem*, right *ngelo*, left, parallel *agem*, right *tauung* leg, right *agem*, right leg, kneel alternately starting with the dancer on the right, turn left alternately starting from the dancer far left.

### **Fourth Part**

Three dancers move forward, four dancers move back : right *tayung* leg, straight

left leg, right *gelatik nuut papah*, right *ngeraja singa*, left *gelatik nuut papah*, left straight hands, three dancers in front towards the back, four dancers behind to the front. The three dancers at the back turn their backs to each other with their hands above their heads in the *mudra* position. Four dancers in front of the right *agem*, left straight arms, left *milpil*, right *nyeluk*, left *nyeluk*, two dancers facing the left corner, two front dancers facing the right corner, face to face changing places twice, lying right, left forward, crossed legs, turning towards the back, sitting on their knees, juggle towards the dancer in the middle. Two dancers at the back take the scarf; one dancer on the left comes forward to take the shawl, and one dancer on the right comes forward to take the shawl.

#### **Makeup and Fashion**

Makeup is a dancer's way or effort to beautify themselves. However, especially in make-up in the performing arts, the aim is to determine the character of the dancer. As a depiction of the character on stage, the *Pramesti Ulangun* dance uses several types of make-up in accordance with the *Pramesti Ulangun* dance character, including soft make-up, and the shape of the eyebrows is rather thin. While fashion is a medium to cover the dancer's body, which can beautify the appearance of the dancers to suit the concept of creating a work. Like the *Pramesti Ulangun* dance, which uses fashion make-up such as dance dress designs patterned after Balinese art creations. All components of this dance are designed according to the theme and message to be conveyed, but the design is made so as not to limit the dancer's movement. For example, in the use of *angkin*, *kamen*, belts, scarves, buns, or headdresses that are used.

#### **Accompaniment Music**

The media used also affects the outcome of a dance performance. As the accompaniment music that is used is able to support and contribute feelings emotionally integrated with dance expressions so as to form a single entity of aesthetic artistic expression (Maryono, 2015: 64). Likewise in the *Pramesti Ulangun* dance, the musical accompaniment for the performance is designed to support the atmosphere in several scenes that want to highlight. The *Pramesti Ulangun* dance uses traditional Balinese musical accompaniment, namely *Gamelan Gong Kebyar*.

#### **Tale**

In *kakawin Niti Sastra*, the *Dewa Surya* can be called *Siwa Raditya*. In the *Pramesti Ulangun* dance. There is a story about the care of the Lord Shiva as a teacher and the skill of the *Dewa Surya* in serving as a student. The *Pramesti Ulangun* dance uses the story of the *Dewa Surya*, who succeeded in getting the title of *Siwa Raditya*. Thanks to the steadfastness of the *Dewa Surya*, the *Dewa Brahma* and the *Dewa Wisnu* in studying and serving the Lord Shiva, the Lord Shiva intervened directly to educate them with the title *Sang Hyang Pramesti Guru*. The title of *Siwa Raditya* was achieved by *Dewa Surya* after becoming the most powerful and skilled student during his studies and devotion to Lord Shiva. The *Dewa Surya* is the best student among the two nominees of Lord Shiva's superior students, namely *Dewa Brahma* and *Dewa Wisnu*, so it is deemed appropriate by Lord Shiva to hold the title *Siwa Raditya*.

#### **THE ADVANTAGES OF DISCOVERY IN PRAMESTI ULANGUN DANCE AS A BALI CREATION DANCE**

The *Pramesti Ulangun* dance as a new dance has advantages as can be seen in

the movement formation and story message.

#### ***Pramesti Ulangun* Dance Movement Formation**

The motion formations of the dancers, among other things, create the *Pramesti Ulangun* performance. Movement formation is part of the choreographic style of dance performances that is maintained by the choreographer because it contributes to the beautiful performance of dance (Lee, 2014). As a new dance, there are several new movement formations in the performance structure of the *Pramesti Ulangun* dance. There is a new movement formation that is built on the *gelatik nuut papah* movement, the *shimmiy* movement, the *uluwungsul* movement, and taking the shawl to spin around the dancer.

#### **The Meaning of the Tale of the *Pramesti Ulangun* Dance**

The *Pramesti Ulangun* dance conveys a variety of messages, one of which is that young people should study science with focus and discipline. As mentioned in the *kakawin Niti Sastra*, The Lord Shiva gave the title *Siwa Raditya* to *Dewa Surya*, partly because of his discipline and perseverance in his devotion to The Lord Shiva. This needs to be emphasised to the younger generation because they currently have the freedom to choose technology and digital media. If they don't focus on their goals, it is feared that they will really regret it. This message is conveyed to the audience through a variety of meaningful dance movements accompanied by strong facial expressions. The dance element related to conveying a message to the audience is *wirasa*. The appreciation of the character expressed with strong expressions is able to convey a message of determination to the audience. The elements of *wiraga*—dynamic, rhythmic, and aesthetic body movements accompanied by *Gamelan Gong Kebyar*—convey a message about perseverance—

the steadfastness of one's soul in navigating life. This message is implied through the group design displayed by the dancers. A dancer appears as the central character, who illustrates that they are able to face and overcome the obstacles that befall them. Through this symbol, the work of the *Pramesti Ulangun* dance conveys a message to be strong and steadfast in facing the challenges of this life. Never give up, want to try to find help, and want to look for alternative solutions to reduce or solve the problems faced.

### **DISCUSSIONS**

The *Pramesti Ulangun* dance was created with a performance structure : *pepeson, pengawak, pekaad*. In relation to the process of creating the *Pramesti Ulangun* performance, this dance has been carried out in the development of a form design, starting from preparation involving the development of local wisdom to empowering the performer through several stages, including the movement exploration stage, the improvisation and movement trial stage, the formation stage, and the performance trial dance.

The form of discovery in the *Pramesti Ulangun* dance can be seen from the components of the performance structure in the dancing process : the formation of various movements, make-up and clothing, music melody and a narrative. As a new dance, the excellence of discovery in the *Pramesti Ulangun* dance can be seen in the attractive and enchanting movement formations and the meaning of the story about education.

### **CONCLUSIONS**

Based on the discussion of the results of research on discovery in the *Pramesti Ulangun* dance in order to evaluate the process of creating Balinese dance

creations, it can be concluded : 1) *Pramesti Ulangun* dance has been designed through a creation process through several stages such as exploration of choreographic designs, improvisation stages and trials of choreographic designs and trials stages the end for the formation of the choreography for the anniversary dance; 2) Discovery in the *Pramesti Ulangun* performance can be seen in the combination of the components of the dance structure starting from the elements of the variety of movements, make-up, clothing, musical melodies and tale; 3) the superiority of discovery in the *Pramesti Ulangun* dance can be observed in the formation of attractive enchanting movements and the meaning of education in the dance story.

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